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Volume 81, Number 74

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Folkie's many hats reflected in her music

by Ita Kendall

Forget the audience. Forget the subject or object of the song. Lynn Chalifoux writes her songs for herself. But that does not impede her small but growing group of fans from enjoying her performances.

Chalifoux, a Franco-Albertan folk singer and songwriter who came to Montréal five years ago, says her songs are the vehicles she uses to work out her own issues or concerns.

"The most important things to me are the lyrics and the learning process," Chalifoux said. "In the beginning it was personal politics and almost a form of therapy. I used it to get to know myself and to identify what I was going through."

Much of Chalifoux's life is reflected in her work and her attitude to the issues she cares about. She is a single mother who works as a welfare advocate at an anti-poverty group. Chalifoux is also a part-time student at McGill. She has degree in French literature and plans to study social work next year. She is also a feminist.

"The early songs were about me and my life but more and more as I became more conscious of what was going on, they became more consciously political," she said.

"I was raised with very traditional attitudes. I went to a convent, and I can really see the development of my music. I had very sexist, homophobic internalized kind of

feelings. In my music I work through that."

Chalifoux grew up in Morinville, Alberta, not far from Edmonton. Her father was a musician and Chalifoux got her start at the age of nine as a musician in the Chalifoux Orchestra.

She says it was good experience because she could hide in the back and do what she wanted. By the time she was 14, Chalifoux had moved on to folk music and songwriting.

At 16, Chalifoux wrote one of the pieces she still plays today. At the time, she called it "I can't help it". More than 10 years later it has evolved into "The Obsession Blues." But at that point, Chalifoux was still very close to her country music influences.

"I started out writing hokey country love songs," she said. "When I look back it makes me cringe but I guess it was where I was at the time. I was very inundated with country love songs and the intense dependance and the adulation they portrayed."

When Chalifoux started to recognise those qualities in her song and in her life, the song and the way she performed it changed. She also wrote another love song with a humorous and more realistic attitude to love and relationships.

"If you can laugh at yourself then you have a chance," said Chalifoux of her song "Let's Climb". "It was a conscious effort to write a love song

based on reality instead of false expectations or pre-ordained roles. I also wanted to romanticise stability."

But Chalifoux does not confine her songwriting to a single subject. Her single motherhood and her work experience in the dry cleaning industry have spawned two of her strongest songs.

"Edith Wasn't Raised That Way" is a song which reflects the lives of Chalifoux's mother and a woman she worked with at a dry cleaning plant.

"Edith was a woman who was totally socialised to oppress herself," said Chalifoux of her co-worker.

"Code Blue" is Chalifoux's up and down story of life as a single parent. Her son went through a stage where he liked to play doctor and when she was depressed he would cheer her up by putting his hands on her head, examining her and prescribing the appropriate medicine. Chalifoux calls it a jazzy tune and her "single parent anthem".

"It reflects the richness and the struggle of single parenthood," she said.

Chalifoux has only just started to get back into performing over the last few years, and there are only two venues for new folk musicians in Montréal, but she has already built a small following.

Lynn Chalifoux will be perform-



ing at The Yellow Door (3625 Aylmer) on March 6 and March 12 (doors open at 20h). She will also be at

Reggies (1455 de Maissonneuve W.) at Concordia University the night of March 4.

Valentines' condom-tossing with Les Sorcières

by Rebecca Conolly

Les Sorcières is a group of nine zany women who have something important to say. At their performance on Sunday night at L'Hémisphère Gauche, they managed to both entertain and enlighten a packed audience.

Best described as performance artists, the women presented a mix of poems, songs and dances, all on the theme of love.

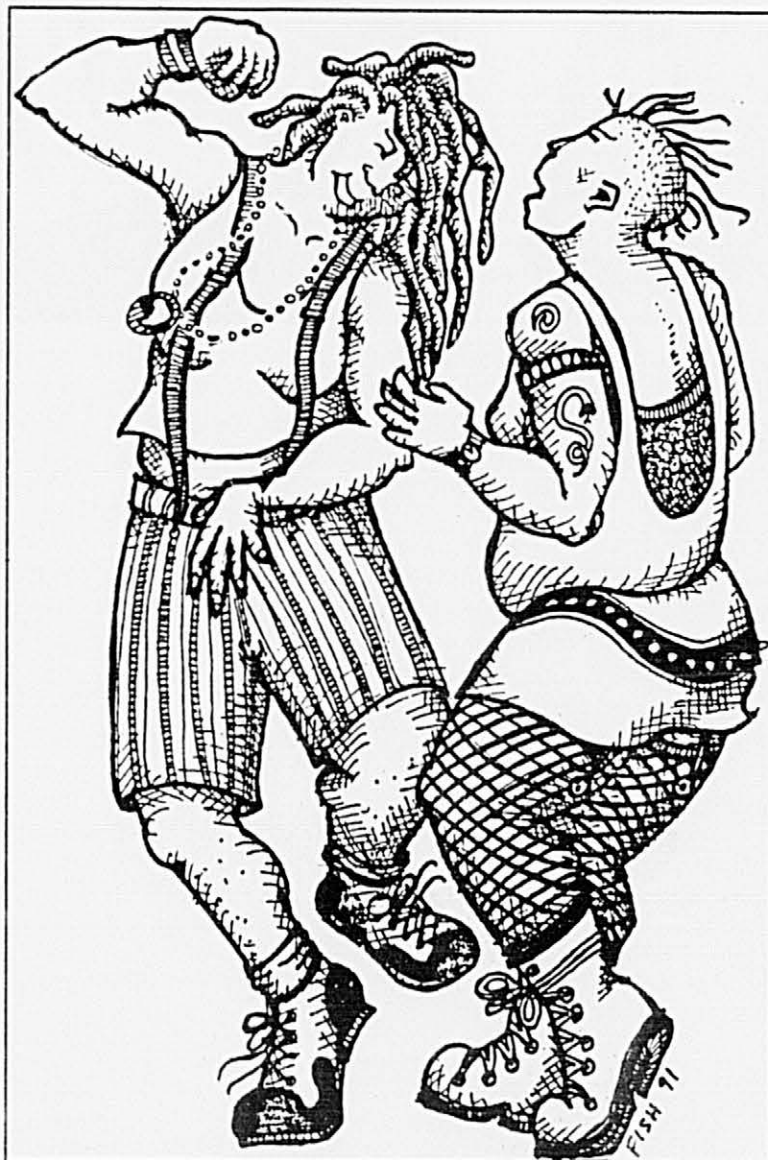
Group member Patricia Hudson said the date of the performance was significant but added that they didn't want to give "the usual Valentine's thing".

She described the show as being "humorous, cynical, tender — all kinds of feelings, with the woman's touch."

But the performance had a stronger underlying social message. "We are trying to make a link between the past and today, about the history of women," explained group member Valerie Dubreuil.

Throughout the show, parallels were drawn between ancient myth (mainly with the Greek love goddess Aphrodite), medieval witch hunts and contemporary sexual politics.

The show opened with a few



minutes of eerie music while two figures draped in sheets danced

in front of slide projections of the universe, Athenian temples and

modern-day city skylines.

One of performers then gave a short introduction. "Nous voulons partager avec vous — l'amour." She also described the show as being "un petit aphrodisiaque".

And indeed it was. Les Sorcières have cleverly managed to enliven very pertinent social problems through the use of humour. With the vehicle of satire, they seduce the audience into their art and then blast them with violent poetic images of women's struggle for liberation.

One striking piece called "Le 6 décembre, 1989" strove to draw connections between the Montréal massacre and other forms of violence against women, including pornography, rape and wife-battery.

Pieces like this one were intermingled with lighter numbers such as "La Cha-cha de Chlamydia" which included dancing, singing and throwing condoms into the audience.

Dubreuil described the underlying objective behind these seemingly simplistic vignettes. "We want to address the problems of society and build an understanding between men and

women," she said. "We denounce certain situations, but in a funny way — we are trying to make people think."

Though the philosophies behind this performance piece are both intelligent and creative, I felt initially that the production itself left something to be desired. At times the performers seemed in desperate need of a choreographer and the pace dragged during certain sections.

But these impressions can be traced back to social and artistic conditioning that teaches one to expect perfection from any form of entertainment. Les Sorcières deviate from this code of behaviour. They are a group of normal women, who have chosen the popular medium of humour to reach normal people.

Dubreuil explained the need for this heightened awareness. "We are still living in patriarchy today," she said. "We don't burn women anymore, but we still rape, kill and alienate them."

Les Sorcières have no performances scheduled for the near future, but a collection of their poems will be published this spring.

THE MCGILL DAILY

COMMENT

Anal-eyes-ing McGill
with Oliver Stone

A few weeks ago, the Warren Commission opened all their files on the Kennedy assassination to the public. Why? After front-paging across the nation, Oliver Stone's *JFK* was generating too much negative publicity for them to sit still.

This sort of power should not be left unharnessed. If such a conspiracy-minded brainwash could get the dinosaurs in the American administration to move, think what good ole Ollie could do northside.

So how about the following as (admittedly McGillocentric) additions to the Stone oeuvre?

- *Can't Buy Me Gloves*. Audiences will thrill to the safe-sex adventures of self-supporting dyke goddess Sister Fister

(played by Amy Wilson) as she explores hockey wizard (and McGill principal) Davey Johnston's fisting fantasies in an attempt to find out just how he became the last word on sexual assault at McGill.

- *I Wanna Mould Your Glands*. A CIA conspiracy in the biotech labs at McGill leads to the creation of the AIDS virus. Stone examines the sillier side of McGill's settler-colonialist mentality as Otto Maass (David Bowie) creates a horrible virus to kill Black people, lesbians and gays.

- *Penny Lane*. A chilling adventure in the alienated landscapes of post-Keynesian psychology, this macabre tale contains a depressing anti-plot about a cowardly pro-

fessor turned bureaucrat in the meat-grinder of McGill's totalitarian economics department. Co-directed by Ingmar Bergman. Not for the idealistically minded grad student wanna-be.

- *Back in the F-E-U-Q*. Special CanCon presentation. A kafkaesque journey through the bureaucratic maze of student-initiated referenda and intrigue-filled judicial board hearings. Features Megan Follows as FEUQ-booster Karla MacDonald and Corey Hart as FEUQsilly-head Nicolas Plourde.

- *She Clubs You (Yeah Yeah Yeah)*. This romp through the sexual perversities of the first three generations of

McGillicuddies will prompt questions about the guiding spirit of the university's early development. A cameo by Frank Zappa as Montréal rail magnate Peter McGill will set the audience's teeth on edge.

- *Hey, Lev*. A retelling of J. G. Ballard's classic "Why I Want to Fuck Ronald Reagan," this autosexual travelogue involves an Adam Smithy fratboy (John Candy) on the prowl for an orgasmic car crash. On the way, he meets up with a scarecrow, a cowardly lion and a tinman, who join him in seeking out the wizard of fiscal responsibility in the prim and proper Emerald City.

Dan Robins

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Printed on 100% recycled paper

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The twelve faces of Tomlin

The Search for Signs of Intelligent Life in the Universe directed by John Bailey
Orion Classics, 1992

The Search for Signs of Intelligent Life in the Universe is the product of a fruitful long-term collaboration between writer Jane Wagner and *femme ridicule* Lily Tomlin.

an insane bag lady who serves as a guide for outer space creatures visiting earth to observe "a planet in puberty". Her qualifications include her dapper umbrella hat and (in the aftermath of shock treatment) her psychic "link up" with an astonishing variety of people.

The pretense of Trudy's "link

boredom of Kate (she suffers only from "affluenza"), the menagerie of characters in this human zoo is rivetting.

Even though it is a film, *Search for Intelligent Life in the Universe* successfully evokes the atmosphere of a theatrical performance. Eschewing the usual celluloid glitz, executive producers Wagner and Tomlin create with a minimum of prop and gimmickry.

The movie forces its viewers to see some of the more embarrassing moments in new-age pop culture. One of the characters, Lyn, marries Bob, the perfect feminist mate ("He was the only man who knew where he was when Sylvia Plath died").

But pop culture in his case turns out to be an uneasy mix. Lyn recounts how Bob reads *The Wall Street Journal* on acid and resolves to become a "holistic capitalist whose only profit motive is that everybody profits."

The utopia

that the two create (with progressively-raised twins and endless desk-gardening classes) seems doomed to crumble. As Lyn sighs, "It's hard to be politically conscious and upwardly mobile at the same time."

For all of its liveliness, the script



occasionally threatens to veer towards cliché. The precocious punk 15-year-old, the jaded socialite and the various casualties of the disco era (for instance, Paul: health nut by day, cokehead by night) seem oddly familiar.

But the movie avoids falling into a mindless romp

through today's culture, by seeking to address the early feminist movement and the changes wrought by it.

The brief but haunting real-life newsclips of the Equal Rights Amendment demonstrations are noteworthy. In one clipping, a woman says she "doesn't think women should be trapped in the house", but adds that she doesn't want them out in the work force either.

Many of the women characters are seen dealing with the malaise of "post-liberation" where, saddled with the demands of career and family, they wryly comment that they don't feel particularly liberated.

— Carrie Hintz



Wagner's script combines quirky existential meditation with a shrewd observation of popular culture. This is complemented with Lily Tomlin's audacious portrayal of 12 wildly diverse characters.

Of central importance is Trudy,

up" gives Tomlin the opportunity to transform from character to character throughout the film. From the spastic post-punk pubescence of 15-year-old Agnes Angst ("I'm getting my act together and throwing it in your face") to the jaded socialite



Have you eaten a buick... lately?



Sawtooth
eats a buick
En Guard Records, 1992

We had just finished our plates of chicken, rice, pickles and peanut butter when the new Sawtooth tape erupted from the speakers.

Maybe it's just the indigestion, but it sounded good to us.

The first song, "Control", showed off the Montréal-based band's penchant for echo machines. For a minute, we thought we were back on last week's spelunking expedition. But the lack of stalac-

tites tipped us off.

"Funky!" exclaimed Dan B. as bassist Dave Merk launched the band's signature tune, "Doghouse". Dan had always dreamed of running into Thurston Moore and James Brown humping in a dark alley. Now, he felt, he had his chance.

(Sure, they wear their influences on their sleeves, but we like the little line of drool running down overtop.)

Singer/writer Will Richards (no relation, surely, to a former *Daily Staff member*?—ed.) told the song's dark tale of being on the outs in a tried-and-true nihilist jargon we all sucked in with our mothers' milk. And we wondered: How did he develop such a grumpy view of things?

Sawtooth's rare shows around the city have been hailed far and wide, and with good rea-

son. But when they start beating the shit out of their instruments, we understand why.

Perhaps because they don't have the chummy, bored attitude that seems to be required in the current Montréal music scene, Sawtooth has been playing a lot of out-of-town gigs of late. Their next foray into the wide, weird world takes them to the Rivoli in Toronto. But soon they'll stray even further from the doghouse at home.

Piece by piece, the Sawtooth consortium will be leaving on a jet plane, winging it to England this June. So by this time next year, Willy's doggy demeanour may well have become a Brit indie sneer, and every Sawtooth gig will be called a "rave-up".

Okay, probably not.

But we think you should see them tonight, just to make sure.

Sawtooth will be sparing with Montréal veterans the American Devices tonight at Jailhouse Rock Café,

30 Mont Royal Ouest. The show costs \$3, and starts at 22h.

— Dan Robins, Carl Wilson, Dan Béjar and Susana Béjar



STUFF AND THINGS FROM CKUT

various	<i>I'm Your Fan</i>	WEA
All Hassan Kuban	<i>From Nubla to Cairo</i>	Shanachie
SNFU	<i>The Last of the Big Time Suspenders</i>	Cargo
Handful of	<i>Dans l'oeil de la tempête</i>	C'est la Mort/Cargo
Snowdrops		
Material	<i>Third Power</i>	Axiom/A&M
Sawtooth	<i>eats a buick</i>	En Guard Records
Loren Mazzacane	<i>Come night</i>	What Next/Nonsequiter
The Very Big Carla		ECM/Polygram
Bley Band		
Katie Webster	<i>No Foolin'!</i>	Alligator/WEA
Emily Faryna	<i>Some of Emily</i>	Spiral Records
The Ex and Tom	<i>Scrambling at the Lock</i>	RecRec/Cargo
Various	<i>Until the End of the World</i>	WEA
Unsane		Matador
Barenaked Ladies	<i>Variety Recording 13</i>	CBC Variety
Kenny Kirkland		GRP/MCA
Test Department	<i>Ecstasy Under Duress</i>	ITFZ/DOV
various	<i>Another Damned Seattle Compilation</i>	DBHG/Cargo
Polka Dogs	<i>The Entertainers</i>	Festival Recordings
various	<i>The Blues vol. 6 - 50's Rarities</i>	Chess/MCA
The Fats Waller	<i>Turn on the Heat</i>	BMG
Piano Solo		
Les Marlingouins	<i>Chantent La Bolduc</i>	Select
Teenage Fancub	<i>Bandwagonesque</i>	Geffen/MCA
various	<i>Teraki Asthma</i>	C/Z/Cargo
Broken Hope	<i>Swamped in Gore</i>	Grind Core
Mock Turtles	<i>Turtle Soup</i>	Relativity
various	<i>Last Call Compilation</i>	Zulu Records
Mahlathini and the	<i>Mbaqanga</i>	Polygram
Mahotella Queens		
Pigface	<i>Welcome to Mexico</i>	Invisible
Astor Piazzolla/Oscar		Music Hall/Fusion III
Berlingieri		
various		
Swans	<i>JIT</i>	Earthworks/Virgin
	<i>Body to Body</i>	Young God/
	<i>& Job to Job</i>	Cargo Records
	<i>ain't it nice</i>	Delmark
	<i>Soda</i>	WEA
Willie Kent		
Bob Wiseman		
Presented by		
Lake Michigan		
The Cramps	<i>Look Mom No Head</i>	Restless/Cargo
Mecca Normal	<i>Orange</i>	Harriet

God bites man and pleads guilty

God's Fifth Column: A Biography of the Age 1890-1940 by William Gerhardie
Penguin, 1991
\$16.99, paper

Some books are flawed and unreadable. And some, like William Gerhardie's *God's Fifth Column*, are flawed and brilliant.

It is flawed and brilliant in much the same way *Lipstick Traces* (by Greil Marcus) is. In fact, the books have more than just flawed brilliance in common.

Both are trying to tell the story of our insane twentieth century. Both assume that there is some hidden stream of power coursing through our civilisation, yet to be revealed. And that to find this stream you can't just read history books and look for 'facts', you have to tap into something else.

Marcus never gave that "something else" a name, but he found it

in the Sex Pistols, the situationists and dada. Gerhardie names it. He calls it "God's Fifth Column", and he finds it in Tolstoy, Chekov and Proust. Yeah — Gerhardie's older. (Dead, in fact — this book was published posthumously.)

Now, this business of God's Fifth Column is one of the book's flaws. It is not always clear what it's supposed to be. Sometimes it's the "comic spirit that sabotages all humanity's solemn projects", sometimes it's a kind of cosmic millwheel which grinds everyone and everything to insignificance, and sometimes it's not even that clear.

What it really seems to be is something that gets Gerhardie talking. It's like a working illusion which makes the writer say what he needs to say and which should then be mercilessly edited out of the work, its job fulfilled.

Despite the fact that the book should have been rewritten with a savage editor, it is a good read.

The engine of God's Fifth column is Gerhardie's rage at two stupid and suicidal World Wars. The book was being written during World War II (it's posthumous, remember), so his rage is fresh.

What makes it powerful is his refusal to be impressed by the powers that be. He is harsh. He paints us pictures of Kaisers, Kings, Tsars, Generals, Ambassadors, Wives and Writers, and makes us see them in the lowercase humanness which

they share with the rest of us.

He lets nothing go by without making it take the "acid test of humour". Nothing which is 'respectable', 'noble' or 'world-historic' survives. He shows us a stupid system which allows assholes like Hitler to start — well, you know, things like World War II.

An eerie thing about this book is that the author does not yet know about the Holocaust, and Hiroshima and Nagasaki have not yet happened (much less the Wall, Vietnam, Idi Amin and Ronald Reagan). You just know that

Gerhardie would not have been impressed.

The book is written in 96 very short chapters, none more than a few pages. Gerhardie is at times gossipy, at times anecdotal (like when he talks about the deaths of his favourite artists), and at times he yells at the heavens like a psalmist (in some of the chapters about Hitler).

This book, because it is so personal, would be difficult to use in a history essay — but it will help you shake like an Old Testament prophet at your next party.

— by Jens Köhler

Chomsky gets negative about USA

Detering Democracy by Noam Chomsky
Verso, 1991

Detering Democracy, the latest work by prolific American dissident Noam Chomsky, is a much-needed purgative.

In it he dispels the self-congratulatory flatus of the American government-media propaganda apparatus in the wake of the Cold War "victory".

The anarcho-left Chomsky, once described by the *New York Times* as "arguably the most important intellectual alive" is both prophet and pariah, long marginalised for his radical politics.

It isn't hard to see why. *Detering Democracy* is a Cold War history and an examination of the current American dilemma. It exposes the cherished myths of US foreign policy — the benevolence of US intentions, the yearning to further the cause of democracy worldwide — as sham, full of hollow verbiage and hypocritical posturing.

Chomsky argues the Cold War was a mutually beneficial arrangement between the two superpowers. "For the USSR the Cold War has been primarily a war against its satellites, and for the US, a war against the Third World. For each it has served to entrench a particular system of domestic privilege and coercion."

In the US, this took the form of "a welfare state for the rich with a national security ideology for population control... a system of state-corporate industrial management to sustain high technology, relying on the taxpayer to fund R&D, with the private sector taking over when there are profits to be made."

Self-defense against Russian aggression became the Cold War pretext for US military intervention in the Third World. But the real enemies were economic nationalists who wanted to stop the feudal domination of their countries by US business interests.

"Dangerous" nationalist heads of state were replaced in CIA-engineered coups by "moderates". These were usually despotic military dictators favoured by the U.S. and its allies.

According to Chomsky, the linchpin of US postwar hegemony was its control over the Persian Gulf oil reserves, secured by U.S. energy corporations and the pro-U.S. Arab elites they put in power. This not only supplied the U.S. with a cheap energy source, but gave it economic control over the oil-dependent economies of Europe and Japan.

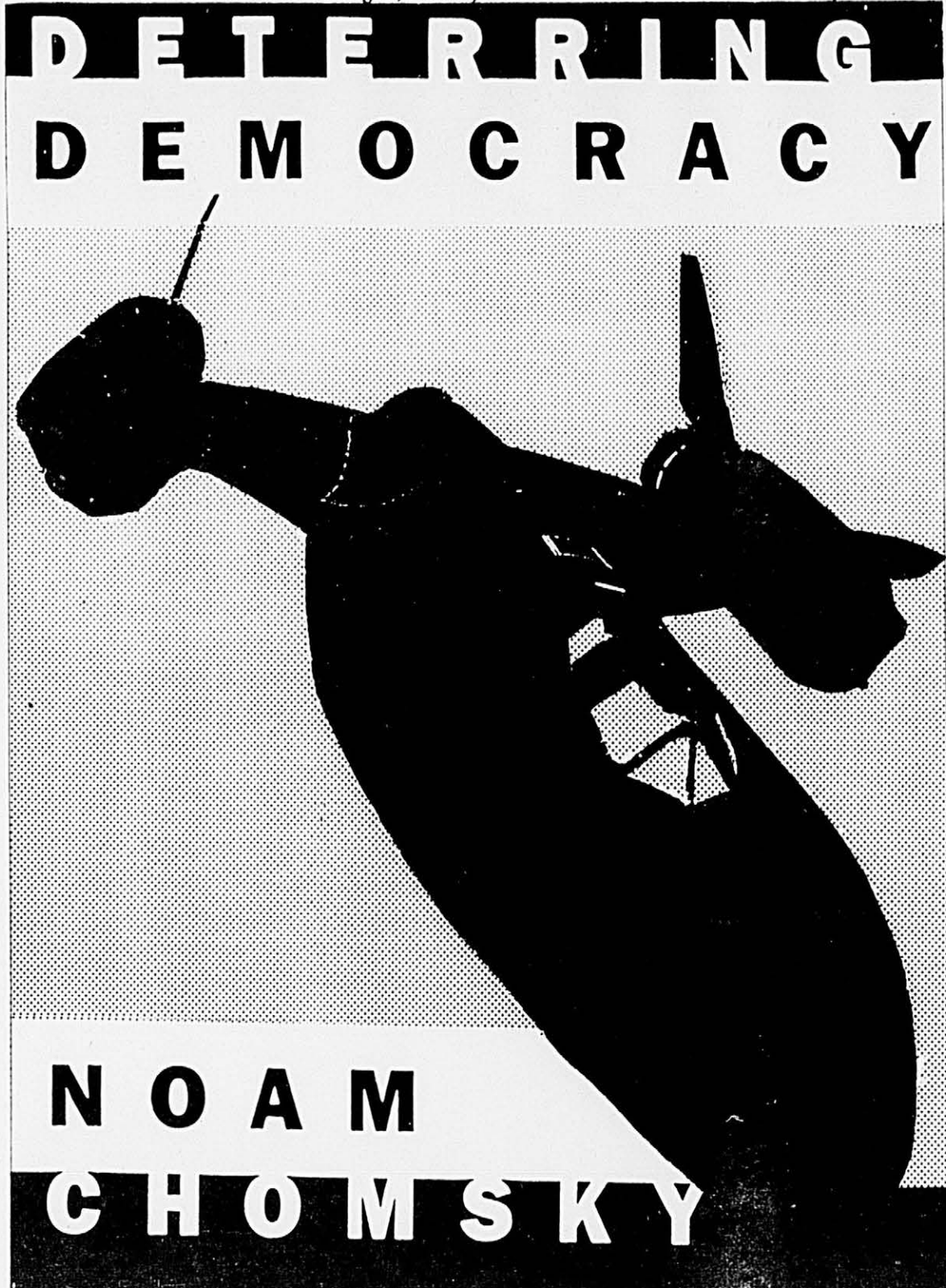
U.S.-backed thugs

An elite wish to restore U.S. military and corporate pre-eminence came true with the election of Ronald Reagan. Corporate profitability was restored with Thatcherite measures.

"Turning to clandestine operations at an unprecedented level" quelled popular opposition to a violent foreign policy.

The Reagan government, with help from the corporate media, undertook a cynical and successful campaign of thought control, creating the Office of Public Diplomacy — "the most elaborate Agitprop apparatus in American history," writes Chomsky.

The erosion of Soviet military and political power created new problems. What pretext could be used to justify continued high levels



of military spending in the post-Cold War era?

The government turned to the drug war as a replacement for the Cold War. The drug barons were "weak enough to be attacked without cost... [their being] the wrong color helps as well." Chomsky does not fail to point out the blatant hypocrisy involved. The CIA used drug money to finance covert actions in Afghanistan, Southeast Asia and Latin America.

Finally he discusses the New World Order, as seen in the Gulf War. Saddam Hussein, a former U.S.-backed thug who had become too independent, threatened vital U.S. interests, namely access to Gulf

oil and Arab investment capital.

In the New World Order, economic power is divided between German-led Europe, Japan, and the cash-strapped United States. Only the U.S. enjoys a monopoly on military power, now less constrained, because of the fading Soviet deterrent.

"The virtually instinctive U.S. government reaction," writes Chomsky, "was to direct the conflict to the arena of force, undercutting possible diplomatic opportunities."

U.S. leaders now talk about the U.S. having "cornered the security market". Chomsky says it has become the world's "rent-a-thug",

with careers available as global mercenaries for the American underclass.

But "military power not backed by a comparable economic base has its limits as a means of coercion," warns Chomsky. "It may well inspire adventurism, a tendency to lead with one's strength, with disastrous consequences."

Detering Democracy is a good introduction to Chomsky's politics, written in Chomsky's usual lucid style and backed with meticulous documentation. Unfortunately, frequent readers of *Z Magazine*, where these chapters originally appeared, will find little that is genuinely new here.

— John J. Ross

Groovy mag preaches inter-cultural parlay

by Dan Robins

Montréal is a loosely-connected archipelago of cultural communities in need of a forum for communicating mutual concerns.

Billed as a "cross-cultural communications magazine", *Bridges* aims to improve dialogue within and about Montréal's multi-cultural patchwork.

The magazine first hit the stands last November and the next issue is expected in early March.

The *Daily* spoke to Nicholas Woollard, editor of *Bridges*, who said that the magazine's name points right at its purpose.

"It's to bridge the gap between the various cultural communities in Montréal," he said.

This is partly done by producing articles on what various community groups are doing. But more importantly, *Bridges* provides community groups the chance to publicize themselves.

The first issue boasts pieces from Montréal's Collective of Black Women, housing and poverty activists FRAPRU and El Salvador relief group SalvAide.

By bringing these voices together, said Woollard, the magazine has the ability to bring about positive social change.

"We are of the opinion that the powers that be would act more forcefully and more constructively if there were a more concerted effort by those who are being discriminated against," he said.

Tiska Pratt, a member of Montréal's Collective of Black Women, said the magazine was a valuable resource for groups such as the Collective.

"We need as many forums for communication to express ourselves and talk to one another as we can get," she said.

And *Bridges* "is very accessible" to community groups who need to get their voices heard, she said.

Woollard said response from community groups has been strong. "Word got around very quickly," he said.

The first issue was filled easily, with one article having to be cut because of space considerations. They will only be able to fit everything into the second issue by increasing the number of pages.

So far, it's looking like the spring issue will include articles on racism in Montréal, violence against women, and the possibility for personal and community action around issues of race.

As for the future, finding articles doesn't seem to be a problem, and ad revenue is slowly but surely along. As Pratt said, "Things can only get better from here."

Bridges can be picked up free in small businesses in LaSalle and NDG, or you can call 744-3195 and try to get on their mailing list.



L. Genush's X-rayed woman

Russian avant-garde, à la feminine

by Jon O'Brien

Avant-garde art is all the same, right? Incomprehensible, absurd and irrelevant, and so we switch it off. But Luba Genush, Marina Propova and Natasha Wrangel beg to differ.

These three women are all from a similar background, and have led similar lives. They were born in what was once the USSR, emigrated to Canada and are now artists.

But the similarities end there. Their styles are as separate as their ages. Each woman is of a different generation, and whose art differs so radically in methodology and theme that it would be difficult to group them together.

In an attempt to draw publicity to typically-ignored women Russian avant-garde painters, l'Université de Montréal has put together an exchange of Russian and Canadian art called *Montréal-Moscou*.

In 1990, the project began when Russian art-historian Vladimir Tseltner came to Canada and recognised the strength of Russian artists in exile in Canada. The evolution of their art in Canadian culture was unique, as it had encouraged the artists to turn in upon themselves, and express their own images of life through their work.

The effect of Canadian interaction with the three women representing three generations of Russian art has created a definite



DAILY PHOTO: LAUREL HUGHES

Luba Genush's Techno-Women VI

difference in the method, style and theme of each artist.

The oldest, Natasha Wrangel, has a style that uses paper for effect. According to Wrangel, her medi-

ums define her art as an "optical game with a static, cinema-like cadence."

The youngest artist, Marina Popova, uses colour to add life to her designs, that according to Popova "are about a soul facing the Universe." She continues that, "The language of color and form have always been a major preoccupation of my work, while subject and philosophy evolved with time."

Luba Genush offers a different view on the world, integrating mechanical drawings and human forms to produce a collage of visual integrity. "I try to combine the abstract with realism. Probably impossible, but there is the challenge! I am trying to express the essence of our time and the place of human beings within it."

What is important about this art is how it flies in the face of Canadian art critics, who perpetually lament the shortage of originality among Canadian artists. But here Canada has directly brought about a flourishing of talent in three artists.

The exposition has created an opportunity for the public to enjoy the work of internationally recognized avant-garde artists. The strength of Montréal-Moscou lies in the artists themselves. The paintings grow strangely on the passer-by, demanding deeper inspection and understanding.

They are nonetheless rewarding and thought provoking, leaving a strong impression. Montréal-Moscou is a gift to artists and admirers of art.

Montréal-Moscou is on until Feb. 27 (Tue-Fri 12-18h, Sat 14-17h) on the fourth floor of 2332 Edouard-Monpetit. To get there, take the métro to Université de Montréal, and walk a block.

No good without evil

by Kate Stewart

James Waese was sitting reading Tomas Aquinas' *Summa Theologica* when he came up with the idea for *GENESIS: and She saw that it was N'T SO good*.

Genesis is a twelve minute short produced by the McGill Film Society, and directed by Waese.

His idea was that Eve figured out you can't have good without evil, and that Adam was a little slow on the uptake. "She picks the fruit to create balance," said Waese.

"When I came up with the idea for *Genesis*," said Waese, "I didn't know whether it should be a play, a children's book, or a movie. But then I saw Norman McLaren's animated film, *Neighbours*. It's genius."

Waese originally wanted to use plasticine figures like McLaren. "But the plasticine kept melting under the lights," said Waese. So he used real people instead.

Despite the switch from plasticine to people, Waese decided to do the film as if he was using plasticine anyway. The process is called pixilation, and involves taking one shot for every frame, with the figure in a different position each time. The result is a kind of jumpy movement which does not easily lend itself to real people.

But Waese was determined. The most difficult part was matching the dialogue with the lip-synched movements. "Apparently pixilation with lip-synching has never been done before," said Waese. "A lot of people who know about this kind of thing were amazed."

Genesis took one year to make. For a student production, it was relatively expensive, because pixilation demands sixteen-millimetre film, and some pretty complicated sound equipment.

"I don't want to sound like I did this all by myself," said Waese. "It was a team effort. André Pogacar played Adam and was the film's

world, and he realizes he can only go so far. So he asks Adam and Eve to go on for him. He can't advise them to sin, but he thinks they will eventually figure it out."

In the film, Adam and Eve sit at a drawing board and design animals for God. Waese used traditional plasticine pixilation for the animals, despite the melting problem.

"Eve starts suggesting maggots, and claws for the animals, but Adam won't listen," said Waese. "I really think this parallels the story of *Genesis*."

Eve finally gets her hands on the "apple", a bright red plastic ball.

"Eating the apple is symbolic of making the first decision," said Waese. "It occurred to me that in the biblical story of *Genesis*, Eve seemed to know what she was doing," he said.

"She knew the Garden of Eden was not truly a paradise if there was only good without evil. By committing the first sin, she created the possibility for goodness," said Waese. "God could have made the animals himself."

Genesis is often shown before the main film at the Leacock 132 Film Society presentations. If you want to see it, just ask a volunteer before the film.



producer. A lot of people put in a lot of time, and CKUT donated a lot of recording time to us too."

Waese explained the idea behind *Genesis*: "God creates the

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EVENTS

Thursday, February 20

Rick Van Loon is speaking on "Federal Indian Policy: Getting out from 150 years of history." 14h-16h, Arts Council Room.

NDP McGill general meeting, 16h30, Union 302.

Prof. David Hicks will be speaking on "Sacrifice and Transformation: another look at divinity", 16h30-18h, Leacock 738.

Indigenous Peoples International is hosting "Women of First Nations Speak: an evening of poetry, fiction and song." 19h, 1455 de Maisonneuve, room 762. \$3 donation for the Native Women's Shelter.

McGill Film Society presents Aliens, 19h30, Leacock 132.

The Yellow Door is hosting Stranger at the Door, an evening of readings by Montréal literary translators and writers. 20h, 3625 Aylmer.

Friday, February 21

McGill University Cricket Club presents a "video night". McConnell Engineering, room 437. 18h30-20h30.

McGill Christian Fellowship's worship meeting of prayer and praise. 19h, Diocesan College.

The Yellow Door coffee house presents the music of Nowheremen with Bradley Doucette. Open stage to follow. 20h, 3625 Aylmer, \$2. Info: 398-6243.

The Black Community Council of Québec is hosting a dinner address for Black History Month. Speaker is Dr. Benjamin Hooks, CEO for NAACP, \$50 per person. Info: 482-8802.

Monday, February 24

McGill Cricket Club - social and serious - is meeting at the Currie Gym, 20h-22h. All welcome. Info: 284-6123.

Wed. February 26

McGill Cricket Club welcomes all interested to meet against at Currie Gym. 20h-22h.

Dr. Chris Tsoukas will be speaking on, "HIV Treatment." 18h, Palmer Theatre, McIntyre Building.

The Montréal's Women's Centre will hold an information session on getting food stipends and extra cash from the government. 18h. \$5. Call Anne Marquis at 842-4785 to confirm.

Friday, February 28

McGill Cricket Club. Come watch, play, or just laugh. Currie Gym, 19h30-21h45.

Sunday, March 1

The final concert of Black History Month will be performed at Trinity Memorial Church, 5220 Sherbrooke St. West - metro Vendome. 16h. Will feature Black artists from McGill, in a concert of Remembrance of Black Presence throughout the world.

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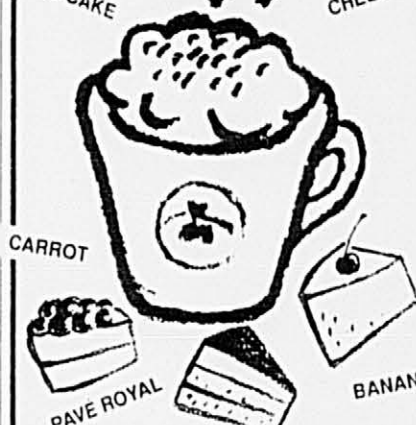
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14 - Notices

Academic Racism and Discrimination concerns everyone. An upcoming inter-university conference is being organized by the CCRP (Canadian Centre on Racism and Prejudice) and various student groups. All are welcome to organizational meetings held Thursdays at 7 p.m. at 2030 Mackay, 3rd floor (Concordia).

Women's Vision of the Night photo contest from VISION, Quebec PIRG. Deadline: March 11. Submissions to SSMU Mailboxes in the Union and Eaton Building 505. PRIZES!

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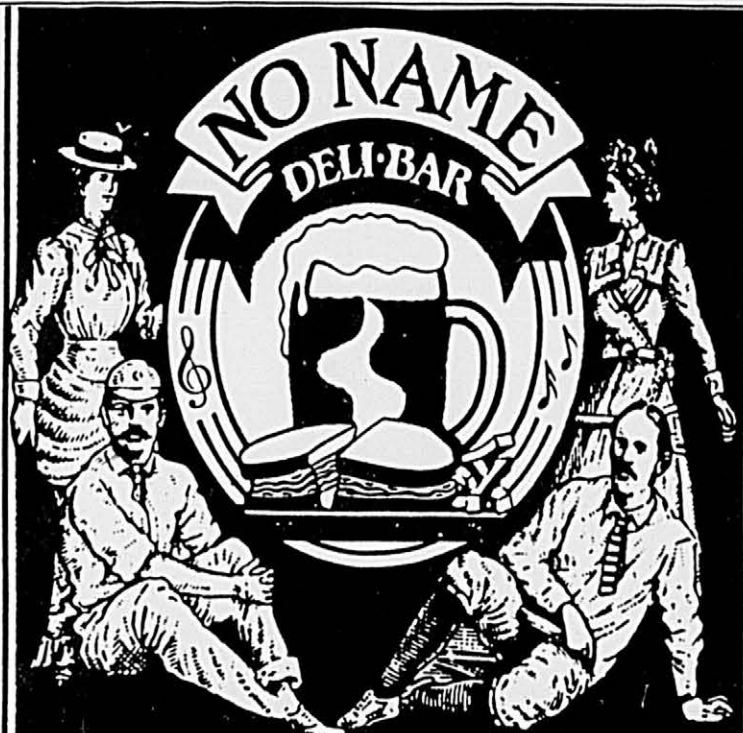
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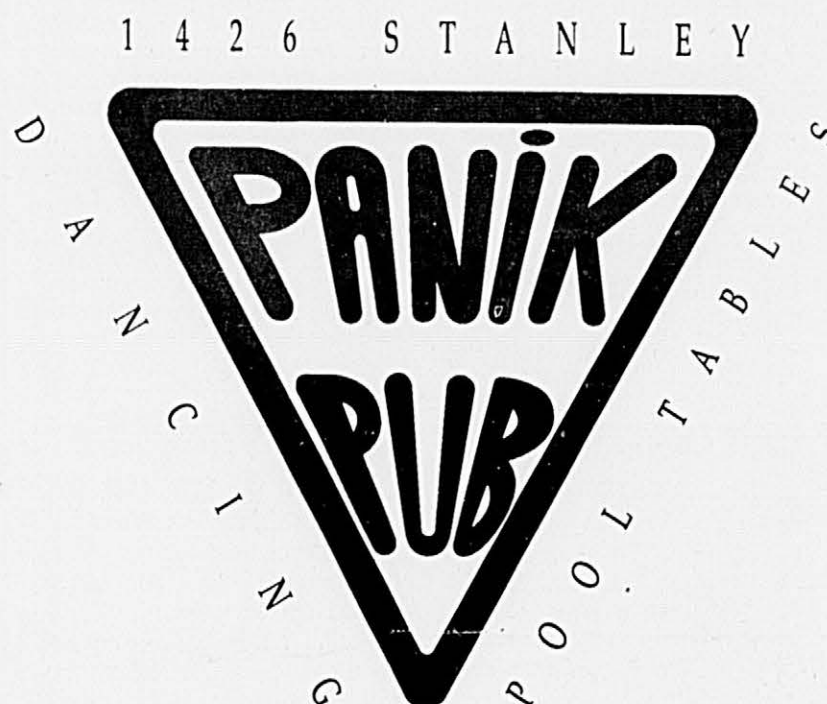
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